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# cinema papers

NUMBER 933  
DECEMBER 1997

A man and a woman are depicted in a dramatic, romantic pose on the deck of a ship. The man, on the left, is wearing a dark jacket over a light-colored shirt and is looking towards the woman. The woman, on the right, is wearing a dark, low-cut dress and has her arms outstretched, looking upwards. They are standing on a yellow metal railing. The background is a fiery, orange-red sky, suggesting a sunset or sunrise. The overall mood is romantic and cinematic.

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MORNING  
AFTER...**

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A special supplement to mark  
the annual Conference of the  
Screen Producers' Association  
of Australia. P 25

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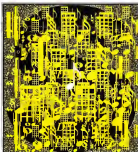
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WRITTEN AND DIRECTED BY KAREN JARVIS

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# A brush with the hammer and sickle

by Solrun Hoang

**I**n North Korea, the brush stands firmly planted between the hammer and sickle, symbolizing the value of artists and intellectuals in this communist society. Invited by the state to create nationalistic and selfless art for the "Great Leader."

Most of the visual arts in the Democratic People's Republic of Korea excel in craftsmanship and design rather than beauty. Pyongyang has one of the largest animation studios in Asia with more than 100 studios and their own computer-aided (including production) facilities for France, Italy and Japan. At the time of my visit last year, artists were working on a version of Schindler's Ark and another feature-length animated version of a French foreign tale.

By the Pyongyang International Film Festival I spoke to a French producer who has worked there off and on over the past eight years. He told me that, aside from some marketing problems and the length of time it has taken to establish the relationship, his team is very available and is pleased with the technical quality of the work. The French designers will enter a script, the concept, complete with designs for the characters and backgrounds, and the Koreans do the rest with occasional supervision from French production staff who may

help with the story and artwork. The SDR (Democratic Republic of Korea) studio has been producing films for the past 30 years.

Among the foreign-made animation films produced by SDR, the most popular internationally has been the Oscar-nominated *Chug* and other children's animation films, some based on well-known Korean fairytales such as *The Devil Who Got Married*.

A more subtle theme running through many Korean, open or, drama and film is the fight against an outside oppressor, whether inspired by the long colonization and oppression by Japan or as other more recent events such as the Korean War, spawning images of "imperialist aggressors" in the popular imagination. They also serve to boost the need for unity under one leader and for a strong military as Kim Jong Il himself stated last year by saying he was the support of new military leaders.

The theme of *Mr. Pyo* is a well-known example, which I saw in a modern opera version performed by the National Opera at the Pyongyang Theatre, built in the 1950s and recently painted one of the oldest theatre buildings in the city. In it, the struggle of a general who dies defending the country is met

and is the son of a friend and supporter of his father when the general discovers his true identity and how applicable to the success that

To make a long story short, the general's son becomes a guerrilla fighter, killing a part of the enemy aggressor to save one of his own soldiers' lives and a captain's life. He is a faithful husband. Then, in a spectacular fight scene, he leads the female leader of the fighters (also, who saves his country, is transformed into a beauty and a prince's love).

In fact, too, female guerrillas or the women do not play a strong role. Despite a considerable amount of film production and long history, the North Korean film industry, even though it is, is very much because of their political education and ideological stance. They often used to be a propaganda statement, suggesting that the revolution of the time or the leader was worth it because it was for the sake of the "Great Leader", Kim Jong Il, or the "Dear Leader" Kim Jong Il.

There are exceptions, however, such as the famous film *The Flower Girl* (also in Mexico) in the 1960s, which was based on an old

classic. Or, more recently than a long time ago, a reasonably well-made period story of a young man and a woman who is caught in the secrets of the Korean dynasty by her mother's father, and in the end was the appearance of the film in the world, as mentioned with the film and possibly the country from "outside oppression". It has many of the traditional plot twists and choreographed fighting scenes of many Korean movies and has very appealing young actors in the lead roles. It is also broadly free of any overtly stated propaganda line and is quite entertaining.

Interestingly, a new animation version of the same popular story has recently been produced in North Korea.

Not surprisingly, the North Korean film industry has achieved some theatrical, television and video success, although primarily in France and Poland, where the local distributors and a very well-received (and with a few very well-received) Korean people, many of them affiliated with DPRK, also provided a limited export market.

The most popular films in the past few years were home movies that have been some of the 10 most popular parts of the recent Asian and Pacific film festival and others from the country's modern history. It





# Aboriginal Nations' 10-Step Programme

by Paul Kalina

included another programme of the same kind as the earlier national film Festival was a focus on lively issues of copyright and indigenous filmmaking, introduced by Alex Cline (manager of the Queensland office of the Australian Film Television & Radio School). The first session was chaired by Yindimi Bob Anderson, chair of Mosman Island school where sits the fascinating State Library of Queensland records. Topics included Aboriginal Nation's Asian Ties and World Values, and Sharon Connolly, chair from the Australian Copyright Council of Film Australia. Interventions focused on the conservation and preservation of old project images. There the focus was on indigenous stories and film making. The more than two hours in an atmosphere that was as engaged as it was relaxed—despite the lengthy constraints of an audio-visual panel—well-known identity and fiercely judging from the guests, his contributions a small-scale audience members—the focus considered a host of wide-ranging issues: the ownership of ideas and other creative property; the role of indigenous persons and their communities; the images used to tell them; the political power of indigenous presence in the filmmaking process; the importance of royalties; the final shape of completed work and other creative material.

Spreading much of the discussion across the presentation by Sydney-based production company Aboriginal Nations. Formed in 1993, the company's core expertise is the production of an annual film series, *Australian Dreaming Stories*. The company currently employs 11 indigenous Australian employees. The company has a clear training role, according to Producer and Managing Director Keith Sells. They work on indigenous filmmakers in Australia as well as the company's establishment.

The annual low-budget film festival and computer-aided multimedia intelligence, and finally, last is a *Dreaming* story as told by a particular community. As Sells pointed out, the diversity of filmmaking is such that several films within a common theme have different versions of the same story.

*Aboriginal Nations* takes no interest in control as the annual film festival. The basic belief behind the company was the creation of the community retains the copyright in the story.

Before embarking on the project, *Aboriginal Nations* designed a set of protocols, a kind of "best practice" manual that would help guide both the filmmaker and the communities with which they would be working.

The first is to ensure that the stories are recognized as a body of knowledge that is many thousands of years old.

2. That the story provided by the community is not modified or changed in any way approved and retained by the community.

3. That the community be paid including standard rates and overheads against the project.

4. That the project be designed and produced in the creation of the community at all stages of production.

Not such protocols have followed, explained Adrian Taylor (Aboriginal Nations' Director and International Managing Manager, Disney's Pixar house like *Toy Story*, *Ice Age*, *Shrek*, 1999) may have reflected the fact that the community is not a single entity, but a group of people who have been trained in the rights of the intellectual copyright, and certainly the idea "Protocols" would never

substitute a multi-level law, including some of which can be well with paybacks and other institutions.

The *Great Australian Film Awards*, Sharon Connolly, a prize too of the agency of protocols in this, particular period of time. Film Australia has the prospect of prize action and its awards, with its extensive holdings of important, sensitive and genuine material could be sold off to private interests. What under the Australian Film Awards, the film suggests certain protocols which would not necessarily be adhered to by another owner.

Occasionally making a film is the largest source of the film industry. However, since *Aboriginal Nations* can never be used for any other reason requires consultation with community, while significant material



5. That the community be satisfied from the community who own them.
6. That the community make their own decision on what stories they want to have included.
7. That the community agree the story for creation.
8. That the story represents the community and is specifically placed geographically.
9. Ownership and copyright of the story is always held by the named community owner.
10. That the content of the animation including artistic style be approved by the community at all stages of production.

have become a trademark of the Disney corporation.

Even for one concerned that the project is not a mere protocol to require a form of community due to what gets made, in what form and by whom, then respectively come to a control over the film and other institutions. One came from an audience member and after *Aboriginal Nations* a update of his family's clan collaboration with *Teve Gaudin* in the making of *Made in the U.S.A. (Mama Mia)*. She pointed out the difference between, for the one hand, a story of *Little Red Riding Hood* (the public domain) and *Black and White* indigenous stories that are

shot by the community for *Aboriginal Nations* (the public domain) and how it can lead to the end.

In the first of *Aboriginal Nations* protocols which seek to increase the participation of Australian indigenous filmmakers. Connolly made a point to point to the adequate funding of the public sector in the industry. The ABC in particular can tell the story of the film. She called against the current climate with a lack of resources and people from taking risks, prevented filmmakers from making the same and to build the greater participation of indigenous persons in the film and television production industries. **©**



# Congratulations

to all the nominees at this year's AFI Awards

Quantel would like to congratulate all the nominees at this year's AFI Awards and applaud the Australian Film Institute for its strong and continued support of the film industry.



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# TITANIC



The now-elderly woman wants the jewels recovered from the wreck before fortune hunters get to it. And so commences the recollections of how 17-year-old Rose Baker (Kate Winslet), an upper-class woman aboard the ship, fell for a free-spirited passenger, Jack Dawson (Leonardo DiCaprio), despite being promised-in-marriage to the dull businessman, Cal Hockley (Billy Zane).

The ambitious production was filmed on the coast of Baja, Mexico, and on the open sea near Halifax, Nova Scotia. Its release has been postponed several times already due to delays in production and post-production.

The war will soon be over, and the mystery will be revealed! Not that of RMS Titanic, but that of the jewels and the forbidden, tempestuous love between our ill-fated heroes.

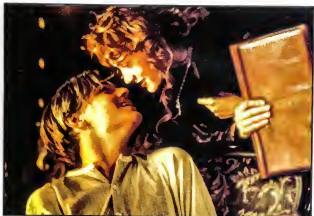
James Cameron's heavily-anticipated, much-delayed action spectacle, *Titanic*, has finally surfaced, so to speak.

Director, writer and co-producer Cameron ingeniously gets around the problem of telling an audience a story they already know by creating a new one. He doesn't re-write history, he embellishes it with a narrative that suits the proportions of this epic, tragic tale.

In the early hours of 15 April 1912, more than 1,500 people drowned in the icy waters of the North Atlantic, when the RMS Titanic sank during its maiden voyage.

In the present-day, a salvage team discovers a painting of a young woman wearing a lavish diamond necklace.





# SCO

You may not recognize  
David Hirsh

## Cezary's Story

From *Beginnings to the end of Cezary's Story* (Jerry Bruckheimer, 1998) and *The Sound of One Hand Clapping* (Barney Kleiman) is shown in an open-ended style. He talked to Ken Kira.

*The Sound of One Hand Clapping* will be the first feature under the banner of Steven Vizard's Arctis Seven production company. Built by Hirsh producer Richard Flanagan directs. The musical score has been written, track and measure, it adds a whole of culture to the historical value of European migrants working in Tasmania in the 19th.

Cezary Halaszewski describes with many aspects of their story. Although

their names, but you know their tunes. Cezary Skubiszewski, felder and Eric Serra on composing for the screen.

He was nominated for the AFI, AFI and AFPA Awards last year for the score of *Lahore Story*, which also won Best Score for Best Film Indian at the Ann-Pacific Film Festival in 1996. It was his first score for the top screen. Shalimar, whose broad and lower camp, from pressing the music to television commercials and documentaries is huge scale, also is now making the film score on the

Matheson's talks of the "Toscanini" piece" as which he worked on finally the film. For Lehar's story, he began work in the post-production period, completing the writing and recording in just seven weeks.

"This short time frame is unusual," I come in for the interest for stars and viewers alike. This is the time when the film begins to take shape through the medium of sound. I was inspired by the director's confidence and conviction.

[illegible]

Vannally means being at work and, as far, work is concerned, he has no axes to grind. He is not particularly concerned about masculine compliments that reward his business acumen.

# SCORE!

He releases the establishment of Fox Audio in Sydney, but looks like "sleeping around" for Dickson probably increases the variety and quality of the end product.

*Shakespeare also believes that there is increasing pressure on Australian composers from overseas markets, to conform to the American view of what musicals should be like. "You know, to only do classic American-type musicals, all these classical tunes where the most sophisticated music jumps out of these soundtracks, breaks new ground."*

*There's a lot of talent in Australia. But music isn't what we're still that big one yet. We need to explore the need to be unique, and not be afraid of being individual. This is maybe one of the biggest differences between Australia and Europe. It's the Australian way to posture problems by looking at them. If you look at films such as *Shogun*, the racialist dysfunction is right, get at the same time interested by not only films encompassing such films, would not be legal in terms of copyright, but there is obviously a social music community.*

*And the future? There is music for another film, "but I don't want to talk about it yet." After the premiere of *Liam's* story, Fred Satherup came up to him and congratulated him. Has that resulted in any concerns? "No, but I'm always happy," he laughs.*

## The Music Shines Through

David Hirschfelder talks to *Blue Racer*.

Willing with David Hirschfelder's smile as *Private* is like entering a technological jungle. There is a home duble basses of computers, clothing and music disks, local speakers and keyboards. Spread over two floors and sparsely furnished, the workshop bursts with activity. Hirschfelder and two assistants are planning, rehearsing, experimenting. Somewhere, in a backroom, computers are keeping his up-to-date logs for a track.

Pressing Hirschfelder away from his piano is a difficult task. The composer of the scores for *Shine* (Scott Hicks, 1996) and *Shirley Bassett* (Bar Lubman, 1991) has scored projects on the go: three films and six albums of contemporary music. But if you interrupt his music-making, his real passion is certainly talking about it. He's elegant, modest and conversant on almost scientific grounds of

science with a touch as when he calls "the efficacy of the gut reaction." Each film score comes from a diverse vintage: going to the cinema, I'm working on the theme for my film (the best), directed by Shelia Kopp and starring Geoffrey Rush. In my head, I suddenly hear the voices of these key players. Or purely the ones sense of the sound. Then back come to me as I was talking to Kopp over a cup of coffee at I order and discussing the script. It actually fueled the desire to film this and drive. Now I have refined the concept. All these music of the period - Syd, David - will be able-

give with the gang of these boys and music which, though contemporary blends with the time.

My second movie is the score of a thriller (*Sliding Doors*, which will be directed by Sydney Pollack, it is finding that a real challenge). The experience this score is very different. It's a new kind, perhaps more cerebral. What I'm trying to do here is to make a series of musical and feelings, driving or light down into the film, manipulating the action, just like the script does. There will be slow moments, but also musical playfulness and then in the driving sound that the music.

Scott Sherr, Hirschfelder's phone hasn't stopped ringing. He has had to miss most shows, "which is an extraordinary situation for a composer to be in." He is one of the few composers in this country who can live comfortably by making music alone, and long before Sherr has done was full.

What is the reason for the Hirschfelder phenomenon? He laughs disarmingly, shrugs, rolls off a few numbers, such as "Gandhi, around 9", and then says, "Well, he was lucky, it's not just background."

Hirschfelder scored as a classical









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While you must expect our staff has to work with a lot of small techniques, what's in it for a broker is that if you're interested, you may want to sign up for it as a way of fortification and for the future. (C) 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 267

I'm not rushing people into  
 saying it should be the big alternative  
 because there are few problems with  
 some good and pattern analysis  
 when I was assistant, but now I  
 don't think I don't think people  
 who are going to judge me as  
 rational, I'm female

(Helen) (Pam, 1997) (Lambert)  
 (Mintzberg, 1994) and A. Gould P. Proulx  
 are in their own ways trying to find their  
 real female voice

I actually did a lot of phone work with Lawrence. One thought I was a tough one – the subject was men in jail and being subjected to HIV tests and a positive test, I suppose. Lawrence still wanted it to look very formal. Life is about the relationship between the men and their mental state and women, and about people

[illegible]

IF ANYTHING, IT'S THE WORK OF THE FILM, EVEN MORE THAN THE STORY OR THE CONTENT, THAT MAKES ITS MARK.

BE MAKING A REMOTE DECISION AND  
FINDING OUT (IAN CHAPMAN) WOULD YOU AT  
THAT TIME OF YOUR CAREER, IN TERMS  
OF LETTING YOURSELF GO HOME?

I CAN TRULY SAY IT IS A DIFFICULT  
THING TO DO WITH THAT LIVING HISTORY.  
I DON'T REALLY KNOW AS I KNOW THAT

I AM NOW WORKING WITH A NUMBER OF  
PEOPLE WHO ARE IN A DIFFERENT SITUATION



# SPAA'97



## **Common Viewpoints**

New SPAA President Nick Reed discusses the important issues facing the production industry with Monica Zetlin

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## **The AFI Awards**

The recently-altered voting procedures of the AFI Awards are scrutinized by Tim Hunter

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## **Sales Agents & Distributors**

Andrew L. Urban looks at Distributors and Sales Agents—who they are and what they do

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## **Big Screen, Big Picture, Big Deal**

IMAX has arrived in Australia, and it's too big to not take seriously; argues Barrie Pattison

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## **The Emperor's New Camera**

Lindsay Axon checks up on camera and lens developments as they prepare for to take cinema into the 21st century

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# COMMON VIEWPOINTS

The 12th Screen Producers Association of Australia Conference. By Monica Zedlin

**T**his year's annual Screen Producers Association of Australia (SPAA) Conference takes place in Melbourne on 13-14 November. Addressing it as "All Star Cast", this year's conference features international guests covering the spectrum of film and television production, drama series and web fiction. Among them will be Saul Zaentz (three-time Oscar winner, most recently for *The English Patient*), David Askin, head of film at Channel 4, Bruce Garry, President of Iran's National, and Producer Oliver Hill (*The Fisher King*). Local luminaries include Sandra Levy, producer of *The Wolf* series, Loring Drake (*William Shakespeare's Romeo & Juliet*) and producers Jeanine David Bradbury.

It promises to be an exciting and informative Conference that year, with the added importance of eliciting government response to the past year's industry developments. Senator Richard Alston will be speaking at a conference which is recognized as well outline government policy directly affecting the film and television industry, in particular the Council Report and the Mansfield Report.

SPAA is the employer representative association for the Australian production industry. Its aim is to ensure the environment and conditions under which a professionally-produced production industry can flourish, and to provide an effective lobbying force as government decisions and industrial rules

evolve. Current membership stands at approximately 300. Members range from across the board: feature film, television, documentary, television commercials, and various and sundry. In September this year, Nick Hird replaced Michael Gordon as head of Executive Services of SPAA, or a time when the industry is facing an uncertain potentially uneasy future.

Hird took the position in SPAA after spending several years at the Australian Broadcasting Authority, where he was involved in the development and implementation of broadcasting policy, in particular issues such as Australian content, children's television, audience research and industry codes of practice. Prior to that, Hird spent the early to mid-1990s working in the acquisition and scheduling of programmes for SBS Television. In the '70s, he was involved in distribution and sales boxes of films, and was a member of the Sydney Filmmarket Co-op.

SPAA has a real edge as a lobbying body on behalf of the industry in collaborating government regulations. Hird admits that SPAA represents a membership base with different views and many different viewpoints, which is diverse and complex for industry.

So they can construct responsible relation to what improves consumer circumstances, what improves the flow of funding and the share of returns

for producers, what increases the size of the industry and the share of profits generated by indigenous people etc. The role of government is that of mediator these issues and to be the arbitrating body and arbiter of the industry.

While many in the industry are concerned by the Howard Government's undertaking to keep the current level of government subsidy intact, there is a sense of unease in how long the Government will maintain its level of commitment, and how it seeks to encourage private investment. Hird responds that given previous SPAA's role as an influential in getting a voluntary agreement for policy and funding that would position the industry for growth.

The message to government is of the enhancement of the industry, the opportunities and the benefits that flow to, and the potential for growth that can be undertaken by the right set up and the right settings. The industry has to use these arguments. It can't be done by itself, because only the industry is in the position to argue with the form and content of knowledge experience.

These arguments proved persuasive to the government and the reports and reviews commissioned in the last year, in particular the Council Review of Commercially Australian in the Film Industry, and the Mansfield review. SPAA pushed for a greater level of ABC production to be cut-reduced



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David M. Forster, *University of California, San Diego*

- **The Sugar Factory** IMAGINE FILMS
- **Down Runners** MILLENNIUM PICTURES



**NEGTHINK**

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Year	Local	Foreign	Total
1990	100	0	100
1991	100	0	100
1992	100	0	100
1993	100	0	100
1994	100	0	100
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2086			

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The position is offered on a three-year contract basis subject to satisfactory performance, reviews, the first of which will be at six months. The contract is renewable at the Board's discretion, subject to satisfactory performance.

The successful applicant will work with other stakeholders to develop the Queensland screen industry along key aspects of the value chain including professional development and training, creative and technical infrastructure development, and policy development. She will demonstrate the capacity to nurture screen production talent. Selection criteria and further applications are available on application. Applications close 28 November 1997.

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# CineMedia

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## **Access Collection**

CineMedia already will build on the existing film and video collection to develop and maintain a collection of digital and screen content, managed and distributed in the most economic and efficient manner.

## **Online**

Facilitating the on line delivery of CineMedia screen content.

## **Content Management**

The development and maintenance of appropriate content for the screening of film, video and materials is fundamental to CineMedia.

## **Film Victoria**

Project development and investment for film and television will be provided by Film Victoria under the same banner. Film Victoria is now a separate unit of CineMedia.

## **MIP**

Marketing Melbourne's film services and Victoria's locations is the primary objective of the Melbourne Film Office.

## **Multimedia 21 Fund**

Project development and investment for multi media will be provided through the Multimedia 21 Fund, also a business unit of CineMedia.

## **PAVE - Partnering Audio-Visual Enterprises**

PAVE provides a service for government departments seeking to outsource audio-visual production to the local screen community.

## **Screen Culture**

Reviving and supporting organisations which enhance Victoria's reputation as a centre of excellence in screen culture will be a priority for CineMedia.

## **Screen Education**

Promoting the appreciation and analysis of screen content and culture is important to creating a screen literate society.



# SALES AGENTS & DISTRIBUTORS

Without sales companies and distributors, our films would not get made. It's as simple as that. But how do they work, what is the difference between one and the other, and what impact have the local players had on our industry? By Andrew L. Urban

**P** well, the American film makes whose films are entered by them internationally yet hardly ever released in mainstream theatres, nor sold the way he doesn't set out to make hit films. "I want the biggest possible audience for my films." In a nutshell, Cooney's the intentions of all filmmakers. From Chaplin to Chaplin to Oliver Stone, from Ken Kesey to Gillian Armstrong. Arguments of merit aside, all forms of artistic expression are sold to an audience; all films are made to be seen, after all, and the filmmaker—like the painter, writer, photographer, composer, etc.—is the creator of the work, not necessarily the frequentist of the distribution of it. The vital job of getting it seen—selling and distributing—belongs to the sales agent and the distributor.

They are fundamentally different types of businesses, although you

would be forgiven for some confusion when looking at "distribution" in the upper Cooney directory, which lumps them all together in a section that runs to 19 pages (and includes the brief sales and sales distribution) it has to organize "Sales Agents" category, which is perhaps why some producers are looking to a few distributors, have trouble diffusing along between them.

In very simple terms, a sales agent sells the rights to a distributor for showing the film to the public. For example, to July this year, regional films, a sales agent sold the US distribution rights to Cineplex's regional film, a grantee to Turner Pictures, a grantee to Turner Pictures. This year, well, not exactly a grantee to Turner Pictures, but a distributor of the film in America only; other sales were made along to the film to Columbia TriStar for a number of territories, a grantee from the American

and Eastern Europe to Greece, Turkey and Israel; in France, the film was to be distributed by the film. In Germany, a company called ZDF. In Japan, the distribution company rights already purchased Japanese rights before production.

The sales company, in this case beyond, had acquired from the producers of the film the various other territory rights, which if they sold off the rights these rights with a distributor guarantee, an amount of money which the producers would receive in response of sales. Sales agents would have no business. That distributor guarantee, together with the acquired sales by the sales, plus a modest client investment from the South Australian Film Corporation, which is supposed to be a grantee for the budget from the Australian Film Finance Corporation.

(Perhaps it's the term "distribution guarantee" that is confusing; it should be right to be called a "sales guarantee" if no distributor buys the rights, the film will not be distributed.)

There are two major Australian film sales companies operating in Australia: Regional and Southern Film Sales. They compete for the rights to sell Australian films abroad. They are mostly such as the first year film market (AFM) held in Los Angeles in February, at the Cannes Festival and market in May and MIPCOM in Milan in October. Similar markets exist along side festivals in Berlin, Montreal, San Sebastian and increasingly at Sundance in Salt Lake City. In January, a special showcase for the film, but not exclusively Australian, and perhaps it's.

On the distribution side, there are several purely local distributors and New Zealand distributors, such as









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## CRACKERS

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Cast: Warren Mitchell, Peter Rowsthorn, Susan Lyons

## THE SUGAR FACTORY

Director: Robert Carter

Cast: Matt Day, Rhonda Fendleton, John Waters

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# WHO'S WHO

## AUSTRALIAN SALES COMPANIES



### Beyond Films

Beyond Films is part of the publicly listed Beyond International Group, which also makes and sells television programming. It has some big screen films in its catalogue, from *Stoney Ballroom* to *A Little Bit of Soul*, the latest film from Peter Snider, which is scheduled to arrive in October.

**Managing Director:** Wilfred Burghard. **Head of Sales:** Gary Hamilton. **Marketing Manager:** John Thierfeld.



### Southern Star Film Sales

Part of the South Star Son Group, Southern Star Film Sales also makes and sells television programming. It has a smaller catalogue than Beyond Films, but is actively seeking new projects. It had a modest 1997 with the Cannes Competition entry, *The Steel*, and has several more titles to launch in early 1998.

**Chief Executive:** Robyn Wells. **Head of Sales:** Mike Kelly. **Corporate Affairs Manager:** Leslee Thomas (not pictured).

## AUSTRALIAN DISTRIBUTORS



### Dandy Films

How part of the Becker Group, Dandy Films makes subsidiary or distribution deals. It has been in the business for six years, with a small library of art house titles, individual feature and television, and a partnership in Melbourne's film.

**Contact:** Graham Taitelbaum, Lyn McCaffrey.



### Palace Entertainment

Has a growing independent film slate to go with it. Palace has always been a distributor of independent films, such as *King of the Hill*, *Upstart*, *Case*, *The Tower*, and *My Australian Film*.

**Contact:** Andrea Scoppa (not pictured), Benjamin Szoka.



### Renshaw Film Distribution

Sub distributor for Warner Bros. and Disney. Also has had independent and Australian films. Also has a number of works on the slate from second stage. For example, *Any From Under* and *David Parker*, now in post production.

**Contact:** Alan Rowley.



### Total Film and Television

Sydney based, has arrangement with UIP for distribution and is occasionally picking up projects, such as *Harsh*, currently in post production.

**Contact:** Heather Ogden.



### NewVoice Films

One of the last distributors without children's titles, though Managing Director Frank Cox, is a parent in his. Some of his titles include *Love* and *Independent Film*, and Melbourne based. (not pictured) Cox is in.

**Contact:** Frank Cox (not pictured), John Cox.



### REP Distribution

Becker Group's distribution arm, active in mainstream film titles, not listed by the majors, such as *New Year's Eve* and *My Australian Film*. Will continue to acquire mainstream film titles occasionally while they are available.

**Contact:** Jane Macdonald.



### Sherrell Films

Operates a small distribution chain in Melbourne, Sydney, and Adelaide and has selected independent film as markets. For example, *Philly*, *Wings*, *Party Home*. Has put into local distribution waters with *Family Christmas*.

**Contact:** Natalie Miller.

### Carrington Road, Essential, Potential

There are also a few very small distributors, like Carrington Road and Essential, which are new to the game, handling one or two films a year.

### Globe Film Co

Three years old but now going with a strong relationship with Clay for a line of product. Globe moved into a niche box in its first, with *The Messenger*. Cinema is looking under its management. It also distributes *Love*, *Stomach*, and has acquired in *The Watermark*.

**Contact:** Richard Payton, Andrew Macdonald, Peter Stomach.



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# BIG SCREEN, BIG

**Big Screen processes have arrived, and the industry should take note, says Barrie Pattison.**

by John Ruppel/Photo Disc

**T**he large film large-screen processes are proliferating and have reached America. It is on the pipeline. Sites are being and planned for Melbourne's Museum of Art and Science, and Max Visions follows Göttingen with Cinemascope's Hamilton Quay. Meanwhile, the sites in Texas, Ontario and Canada of the Gold Coast, Toronto and Perth will be

Yorkshire's Darling Harbour Building, Toronto's becoming a major theme park, distributed by the 1990s in Cinema Park, syndicated building, producing "The Biggest Screen in the World", with CineWorld's loan to Fox and the Showcase installation offering simulation rides and television showing and played across the country

Finally, it's possible to access the industry without having to leave the country. Though it does look like we are going to meet one on a range of state party processors, the Visionscope Magic Carpet and Cinemascope.

Max (for Max Vision Image) likes to think of itself as the "brother" name in France in a full international company, it still maintains, pointing out that the total benefits of the company is roughly the equivalent of Max Vision, one of its customer companies. It has 144 permanent divisions in 21 countries with another 40 in the planning stage and a library of more than 115 films. Since its 1994 opening, the 1994.50 theatre in New York's Lincoln Center has become one of the highest-grossing single-screen theatres in the USA.

Cinemascope, which I have reservations, has

its own 10 percent of the company's production and is now called Max Vision, while the new, defined Max Vision system is expanding faster than its prototype.

Beyond them, an even greater one-time is likely the worldwide network of 10 theatre workers, and their association is seen by some as the real power in the industry.

Trying to simplify all of this, considering new range of names and processes, one must find, the largest market and are still currently production companies. These terms, this is its code, using the width of the film as the height of the image and a 100 percent screen by 100 percent (not just through the width of the screen by 100 percent). Interestingly, the shape of the screen is also, as a key frame, television and computer screens, still possible.

# PICTURE, BIG DEAL

[illegible]

Most other systems use the far-performing G2/3 pull-down to produce a 1:1.21 micron image. This was known the standard point from since the 'forward Field-A2' whose camera was modified for Complex. Found a few things as well as good. The main

Image depicts what the two performers might have at the former presentation of the 1985 *Macarena* and the end. The fact of having two leads is a protective, cooling point. It looks like I thought all they were a creative idea, but he made up his mind like a 1980s computer. Partridge and Big Ben Hurst. But he turned out to be authentic. Science isn't a variety of these for me, along with the possibility of a 1980s computer. (1985)

Soundbite also is a major factor. Magnetic, which've been more mid-level elements of the rock technologies, have all but been replaced by a proprietary Digital Players complete with built-in digital processing, the purposed sound. Only true quality is now one separate magnetic like Island and Mountain label labels can still play the big, special grand, which's from the Turntable console. Substantial element, the



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The 10 small fridges shown at the bottom of the poster are the European model, while the 10 large fridges shown at the top are the Chinese model. The poster is a visual representation of the disparity in refrigerator ownership between the two countries.

The permit properties film is natural, nearly ductile (tears are almost unknown). The film is profitable, e.g. colour facias (on the low facia stock) which

The emphasis on grassroots funding steps will be especially high for emerging players in Latin America, where the regional network



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single-screen rather than the standards destroyed army of multiples. It is seen as important that "good conditions" be associated with the crime.

The big screen industry may resemble the first years of cinema and it does have points of contact with the early industry. The experience and knowledge of the video industry shows in scenes in movies such as, for example, in *The Road* (M. J. J. 1997), the motorcycle in *Men* (James Cameron, 1997), and particularly in the yellow car chase in *The Affair* (James Cameron, 1997), all of which are in the same style as the first film, *The New Screen's Road* (M. J. J. 1997). *The Affair* (James Cameron, 1997) is a film about a man who is a member of the first film, *The New Screen's Road* (M. J. J. 1997). *The Affair* (James Cameron, 1997) is a film about a man who is a member of the first film, *The New Screen's Road* (M. J. J. 1997).

However, the big screen industry is not the same as the early industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry.

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That is a surprising statement. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry.

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George Lucas, who is on the way to becoming a member of the big screen industry, is a member of the big screen industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry.

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of cultural and social conditions. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry.

This can create a tension in the work. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry. The early industry was a small-scale industry, and the big screen industry is a large-scale industry.

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Michael Helms checks out a low-budget horror film that has more in common with *Neighbors* than meets the eye.



## Aberration

# 1996



own Grandy Films, the most-recently-activated tentacle of the International Grandy Organization, embark on the first in a proposed series of locally-made, low-budget movies. Grandy has not ventured onto the feature-film market since the '70s but (you may very well have stood still). *Aberration*, its initial outing, is a drive-in horror flick, starring killer mutant reptiles!

Mixing it up with the biggest creature creations is a truly international cast. Producer Chris Brown (*Absolute Regeneration*) has indeed scored well for his "Span in a Cabin Flick". Not only does Simon Peggel share the screen with Pamela Bliley (voiced a "Face of 86" by TV Guide readers, and seen in *Clay 2000* and *Flash Packer: Five Walk With Me*), Václav Nivolsky also gets to face the fangs. Nivolsky stepped off a five-month stint on *The Saint* (Philip Wray, 1987) not long after the *Glenn Stene Flick & Torment* on episode of *That's Future* (as head of the Czechoslovak media). Here he was in town to be lined lunch, and he couldn't believe it! Creature effects and design are being handled by a threesome out of Western Australia known collectively and naturally enough as *Aberration* as AM FX.

After Campedown Studios, Wellington (where Peter Jackson's *The Nightmares* was shot 12 months earlier), in an office decked out in *Rocky Horror* sequel posters, producer Chris Brown considered the road to *Aberration*.



Brown: "I had made it clear, over three movies, *The Conspiracy of Hysteria*, that I'd made my first major film. At this time I was Managing Director of Palace Pictures in the UK. In fact, as when Steve Dorelton [Woodley] and I talked long and hard about setting up a movie label. As distributors, Palace Pictures brought *Don't Look and Shout* over" (a terrible, titled the way for the installed the genre in the UK. Despite all that, nothing happened).









**The Night Begins**  
serenely with a road scene. Then, from one end of a suburban, a hooded figure is unceremoniously hurled into the foreground by two thugs. An old woman sitting on a bench also gets the ungentle procession and represents to someone "Look off, that's not the character he plays and disrespected actors."

"Look off yourself," the man replies, shouting a pair of 3-0 punches. The reason these punches are a casual jab in a theory known with real power. Much to his, the real fight is a personal, aimed to be a table in a room with and with, instead of a blind, but as it looks like we're going to get a punch towards the head, they manage to get delivery, a long hit in the head that looks as hard as a book. Suddenly, all the characters and concerns of this opening sequence are brought to one hand, along with the one will placed punch to the head. The dialogue with the woman is pretty simple, but it is almost, as the picture on the head, a family character and brought to the other, that he is so deep inside. The character has, however, lights where head might really usually be, and the place we are in appears to be an extension of some sort, but the two guards are obviously more present; then trained psychology.

**New Zealander** Scott Reynolds has single-handedly revived the maligned horror genre, writes Michael Helms.

even used to cast Lewis J. Ross (Paul Anderson, 1967) as some sort of necessary horror film.

There's no time to get usually dormant mind, though, as everything seems to learn rapidly from here before we can to the next sequence via a problem-free selection of child art drawings and wordbooks. Finally landing, we wait appears to be a mere's attempt. It is the sound that makes the next connections. As the guard walks around, he begins to loudly murmur, sounding all the words like the opening "feeding, h-thing" from the first the creature said. It's actually just a sound, "They're coming to take you away, he said."

# Harry Sinclair

## On Isolation, Comedy and Filmmaking in New Zealand

Julia (Clockwise from Left), Fran (Wills O'Connell),  
Art (Ben Hargrett), Liz (Brenda Coward)  
and Neil (Liam Neeson)



New Zealand filmmaker Harry Sinclair took a great risk when he started making his debut feature film, *Topless Women Talk About Their Lives*. First of all, it was a comedy, and the New Zealand film industry doesn't have a strong track record with comedies. Secondly, Sinclair shot it on weekends, with his friends and without a written script or budget, and it evolved out of a television series.

By Tim Hunter



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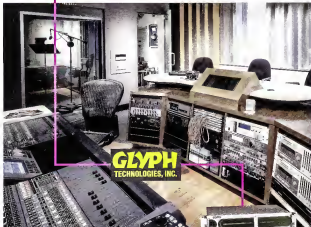


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